

Salve Regina

ton original

Tiré des « Meslanges » de Marc-Antoine Charpentier (1643-1704)

Sal - ve, sal - ve Re - gi - na, ma - ter mi - se - ri - cor - di - ae. vi - ta, dul -

The first system of the musical score for 'Salve Regina'. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The time signature is common time (C). The vocal line begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

- ce - do, vi - ta, dul - ce - do, et spes nos - tra, sal - ve, et spes nos — tra, sal —

The second system of the musical score. It continues the vocal line and piano accompaniment. A measure rest '5' is indicated above the vocal staff. The piano accompaniment continues with chords and moving lines.

ve, vi - ta, dul - ce - do, et spes nos — tra, — sal - ve.

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line ends with a fermata over the final measure. The piano accompaniment concludes with a final chord.

Ad te cla - ma - mus, cla - ma - mus, ex - su -

The fourth system of the musical score. It begins with a measure rest '10' above the vocal staff. The vocal line continues with a series of notes, ending with a fermata. The piano accompaniment continues with chords and moving lines.

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- les, — ex - su - les — fi - li - i He - vae. Ad — te sus - pi - ra - mus, ge - men - tes et

flen - tes in hac la - cri - ma - rum val - le.

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E - ia er - go, ad - vo - ca - ta no - stra il - los

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tu - os mi - se - ri - cor - des o - cu - los ad nos, ad nos con ver - te.

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Et Je - sum, be - ne - dic - tum fruc - tum ven tris tu - i,

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no - bis post hoc ex - si - li - um os - ten - de _____ O

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cle - mens, O pi - a, O dul - cis, O _____ dul - cis Vir - go, O _____ dul - cis

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Vir - go ma - ri - a. O, O, O dul - cis

Vir - go Ma - ri a. O

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

65
cle - mens, O pi - a, o dul - cis, o dul - cis Vir - go, O dul - cis -

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

70
Vir - go Ma - ri - a, O dul - cis Vir - go Ma - ri a.

The third system concludes the vocal line with a half note A5, followed by quarter notes B5 and C6. The piano accompaniment ends with a final chord and a fermata.

Salve, Regina, mater misericordiae.
 Vita, dulcedo et spes nostra, salve.
 Ad te clamamus, exsules filii Evae.
 Ad te suspiramus, gementes et flentes in hac lacrimarum valle.
 Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.
 Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.
 O clemens, o pia, o dulcis Virgo Maria !

Salut, Reine, Mère de Miséricorde,
 Vie, Douceur, et notre espérance, salut.
 Vers toi nous élevons nos cris, pauvres enfants d'Ève exilés.
 Vers toi nous soupçons, gémissant et pleurant dans cette vallée de larmes.
 Tourne donc, ô notre Avocate, tes yeux miséricordieux vers nous.
 Et, Jésus, le fruit de tes entrailles, montre-le nous après cet exil.
 Ô clémente, ô miséricordieuse, ô douce Vierge Marie.